

Negotiating Indo-Canadian Diasporic Identity, Memory, and Belonging in Gurjinder Basran's *Someone You Love Is Gone*

¹Ms. Riddhi Joshi, ²Dr. Bharat B. Bharvad,

¹Research Scholar, Parul University, Vadodara.

²Assistant Professor, CDC, PIMR, Parul University, Vadodara.

Abstract:

Gurjinder Basran's *Someone You Love Is Gone* (2017) presents an intricate portrayal of family, migration, memory, cultural inheritance, and belonging within an Indo-Canadian context. The novel follows Simran, a middle-aged woman living in Canada, as she confronts the death of her mother, strained family relationships, unresolved childhood memories, and the return of experiences rooted in her family's Indian past. Through its interwoven temporal structure, the novel connects the lives of different generations and demonstrates how migration does not simply produce geographical movement but also creates continuing emotional and cultural relationships between homeland and hostland. This paper examines the novel as a representation of Indo-Canadian diasporic experience, with particular attention to cultural identity, intergenerational memory, gender, family expectations, homeland consciousness, belonging, and the negotiation between Indian cultural inheritance and Canadian social experience. Drawing on the ideas of Stuart Hall, Avtar Brah, Homi K. Bhabha, and Arjun Appadurai, the study argues that Basran represents diaspora as a continuing process of negotiation rather than a simple movement from India to Canada. The novel ultimately presents identity as dynamic, relational, and shaped by memory, family history, and multiple cultural locations.

Keywords: Indo-Canadian, diaspora, cultural, identity, migration, memory, belonging and gender.

Introduction:

South Asian Canadian literature has developed through a long history of migration, settlement, cultural negotiation, racial experience, family transformation, and the search for belonging. The literary representation of South Asian communities in Canada cannot be understood only through the idea of physical migration from one geographical location to another. Diasporic experience frequently involves the continuing presence of the homeland within memory, family practices, language, cultural traditions, religious beliefs, gender expectations, food, stories, and relationships between generations. South Asian Canadian writers have therefore used fiction to explore the complicated relationships between India and Canada, between inherited cultural traditions and contemporary Canadian life, and between the first generation and the generations born or raised in Canada. Mariam Pirbhai observes that South Asian Canadian literature has developed through multiple and "discontinuous journeys," reflecting the varied histories and experiences of South Asian migration to Canada.

Gurjinder Basran occupies an important place in this literary development. Her fiction focuses on South Asian Canadian families and particularly on the experiences of women negotiating family, culture, community, love, and individual identity. Her first novel, *Everything Was Good-bye* (2010), centres on Meena, a young Indo-Canadian woman growing up in British Columbia and attempting to negotiate her independence within a Punjabi community. Her second novel, *Someone You Love Is Gone* (2017), extends this concern with cultural inheritance and family identity but moves towards a more complex examination of memory, grief, migration, and intergenerational relationships.

Someone You Love Is Gone was published by Penguin Canada in 2017. The novel centres on Simran, an Indian-origin woman living in Canada who is mourning the death of her mother, Amrita. Simran's present life is marked by difficulties in her marriage and increasingly distant relationships with her daughter and sister. At the same time, memories of childhood and her mother's life in 1960s India gradually emerge. The novel is structured around three interconnected temporal movements—"Before," "Then," and "Now"—which enable Basran to connect different generations and geographical locations.

The novel's Indo-Canadian dimension emerges through this relationship between India and Canada. The past represented through Amrita's life in India does not disappear after migration. Instead, it remains active in the consciousness of the family living in Canada. The Indian past becomes part of the emotional and cultural inheritance of the children who grow up in Canada. Consequently, the novel challenges the assumption that migration creates a complete separation from the homeland. The characters inhabit a space in which memories of India coexist with the realities of Canadian life.

The concept of diaspora is therefore central to understanding the novel. Stuart Hall argues that cultural identity should not be regarded as a fixed essence inherited unchanged from the past; rather, identity is continuously produced through history, representation, memory, and positioning. Avtar Brah similarly emphasizes the importance of examining diaspora through the relationships among home, displacement, borders, gender, race, generation, and cultural identity. These perspectives are useful for examining Basran's characters because their identities emerge from several overlapping cultural and emotional locations.

Homi K. Bhabha's concept of cultural hybridity is also relevant because the novel presents characters who occupy spaces between inherited cultural practices and contemporary Canadian life. Bhabha's *The Location of Culture* examines cultural identity through concepts such as hybridity, liminality, ambivalence, and the "in-between" location. Basran's characters similarly occupy an intermediate cultural position in which neither the Indian past nor the Canadian present can completely define them.

This study therefore examines *Someone You Love Is Gone* as an important representation of Indo-Canadian diasporic experience. It focuses on cultural identity, memory, migration, family, gender, intergenerational conflict, homeland consciousness, and belonging. The study argues that Basran's novel presents diaspora not simply as physical displacement but as a continuing psychological, cultural, and emotional condition in which the past remains active within the present.

Literature Review:

The study of South Asian Canadian literature has developed through several overlapping approaches, including diaspora studies, postcolonial studies, multiculturalism, gender studies, transnational studies, and cultural identity studies. Early scholarship often attempted to establish South Asian Canadian literature as a recognizable literary field, while later criticism increasingly questioned fixed categories such as "immigrant literature" and examined the diversity of experiences represented by South Asian Canadian writers. Mariam Pirbhai's discussion of South Asian Canadian literature identifies migration, diaspora, gender, transnationalism, and postcolonialism as important critical frameworks for understanding this body of writing. She also notes the emergence of writers such as Gurjinder Basran within the coming-of-age phase of second-generation South Asian Canadian literature.

Avtar Brah's *Cartographies of Diaspora* provides a significant theoretical foundation for examining diasporic identity. Brah's work connects diaspora with questions of race, gender, class, sexuality, ethnicity, generation, nationalism, and cultural difference. This framework is particularly valuable for *Someone You Love Is Gone*, where cultural inheritance cannot be separated from gender, family expectations, generational relationships, and migration.

Stuart Hall's concept of cultural identity provides another important basis for the present study. Hall rejects the idea that cultural identity is a stable essence and instead views identity as something continually produced through history, representation, memory, and difference. This approach allows Simran's identity to be understood as a developing relationship between inherited memories and contemporary Canadian experience.

Homi K. Bhabha's theory of hybridity is also relevant. *The Location of Culture* explores cultural identity through liminality and the spaces "in-between" established cultural categories. Basran's characters similarly occupy an intermediate cultural location, particularly in the relationship between Indian family history and Canadian social life.

Scholarship and critical reception concerning Basran's earlier novel, *Everything Was Good-bye*, establish her importance within South Asian Canadian writing. Ranbir K. Banwait places Basran's work within a body of South Asian Canadian women's writing concerned with race, gender, patriarchy, multicultural Canada, and diasporic

sensibilities. The Simon Fraser University profile of Basran also explains that her first novel developed from her desire to provide representation for an Indo-Canadian woman because she had encountered relatively few such representations while growing up.

Critical responses to *Someone You Love Is Gone* have primarily emphasized grief, family, memory, loss, and intergenerational relationships. Kirkus Reviews describes the novel as an intergenerational family narrative centred on Simran and structured through “Before,” “Then,” and “Now.” An interview with Basran identifies memory, ancestral inheritance, time, grief, loyalty, betrayal, and family relationships as major concerns of the novel. The novel's reception therefore recognizes its concern with family and memory, while its Indo-Canadian dimensions provide an important area for further sustained literary analysis.

The present study addresses this area by bringing together diaspora theory and close textual analysis. It reads grief not only as an individual emotional experience but also as a mechanism through which cultural memory is recovered. It examines how the Indian past remains meaningful within a Canadian present and how family stories become vehicles for transmitting cultural identity across generations. The study consequently positions *Someone You Love Is Gone* within the broader development of South Asian Canadian literature while emphasizing its distinctive representation of memory, gender, family, migration, and belonging.

Indo-Canadian Diaspora and the Relationship between India and Canada:

The diasporic experience represented in *Someone You Love Is Gone* is fundamentally shaped by the relationship between India and Canada. The novel does not present migration as a single event that occurs once and then ends. Instead, migration continues to influence the family long after physical settlement in Canada. The Indian past remains present through memories, family narratives, cultural expectations, and unresolved experiences. This is one of the major characteristics of diasporic identity: geographical distance does not necessarily produce cultural disappearance.

Simran belongs to a family whose history is divided between India and Canada. The novel's movement between different temporal and geographical locations demonstrates that the family's present cannot be understood without returning to its past. Amrita's life in India becomes essential to understanding the emotional structures of the Canadian family. The experiences of an earlier generation continue to shape the lives of the children. The family therefore represents a transnational cultural formation in which India and Canada exist simultaneously as significant locations.

The novel's structure reinforces this idea. The three narrative movements—“Before,” “Then,” and “Now”—do not merely provide background information. They demonstrate how the past enters the present. The “Before” sections take readers into Amrita's life in India, while “Then” and “Now” reveal the consequences of earlier decisions within the family's Canadian life. The structure itself becomes a representation of diaspora because the narrative refuses to separate homeland and hostland into completely independent categories.

Arjun Appadurai's discussion of global cultural disjuncture is useful in understanding this movement between locations. Global migration creates complex relationships among people, places, memories, and cultural practices. Basran's novel represents such a relationship through a family whose cultural history extends across national borders.

The Indo-Canadian experience is therefore not represented simply through descriptions of Canada or India. It is represented through the continuing interaction of the two. Canadian life becomes meaningful partly through memories of India, while memories of India are transformed through their recollection within Canada. The novel thus demonstrates that diaspora creates a cultural geography that exceeds physical borders.

Cultural Identity as a Continuing Process:

Cultural identity in *Someone You Love Is Gone* is not fixed or singular. Simran's identity is shaped by several forces: her Indian family heritage, her life in Canada, her gender, her role as daughter, sister, wife, and mother, and her memories of childhood. These identities sometimes reinforce one another and sometimes produce conflict. Stuart Hall's understanding of identity is particularly applicable here. Cultural identity is not simply something

inherited from ancestors; it is continuously produced through relationships with history and difference. Simran's experience demonstrates this process because her understanding of herself changes as she reconstructs her family history.

At the beginning of the novel, Simran is primarily defined by loss. Her mother's death destabilizes the identity she has constructed in adulthood. Her marriage is deteriorating, her relationship with her daughter is strained, and her relationship with her sister is difficult. Her mother's death therefore removes not only a loved person but also an important connection to family history. As Simran returns to the past, she begins to understand that her identity is connected with experiences that preceded her. Her mother's history, her brother's disappearance from the family, and the decisions made by her parents all become part of her own story. Personal identity is consequently shown as intergenerational. This approach challenges an individualistic understanding of identity. Simran is not an isolated individual who creates herself independently. Her identity is connected with family memory and cultural history. The novel demonstrates that diasporic subjects frequently carry histories that they did not personally experience but which nevertheless influence their emotional and cultural lives.

Memory as a Vehicle of Diasporic Identity:

Memory is perhaps the most important mechanism through which the novel connects India and Canada. The past is never completely absent. Instead, it returns through recollection, family stories, images, emotional disturbances, and unresolved relationships. Amrita's memories of India are especially important because they establish a cultural history for the family in Canada. Her past becomes part of Simran's present. The relationship between mother and daughter therefore becomes a relationship between generations as well as between cultural locations. The novel's treatment of memory is not simple nostalgia. The past contains both beauty and pain. Amrita's Indian life is not presented as an uncomplicated ideal homeland. It includes restrictions, disappointment, difficult choices, and consequences that extend into later generations. This is important because diasporic literature sometimes risks representing the homeland as a romanticized space. Basran avoids such simplification by showing that memory can preserve both affection and trauma.

The relationship between memory and identity becomes especially visible when Simran attempts to understand events that had previously remained unexplained. Her mother's death creates an emotional opening through which forgotten experiences return. In this sense, grief becomes a form of historical investigation. Basran herself has explained that the novel explores time, memory, ancestral inheritance, grief, and the way family relationships continue to shape individuals. The novel therefore treats memory as an active force rather than a passive record. The past changes the meaning of the present, while the present changes the way the past is interpreted. This circular relationship is characteristic of diasporic memory. The homeland is reconstructed from the perspective of the hostland, while the hostland is experienced through memories of the homeland.

Intergenerational Cultural Transmission:

The novel's representation of diaspora is strongly intergenerational. The experiences of Amrita influence Simran, and Simran's experiences influence her relationship with her daughter. The movement from grandmother to mother to daughter illustrates how cultural memory is transferred across generations. However, cultural transmission is not automatic. Each generation interprets inherited values differently. The younger generation may question practices that the older generation considers natural or necessary. Consequently, family becomes a space of negotiation.

Simran's life demonstrates the consequences of unresolved family history. Her relationship with her daughter is affected by emotional experiences that extend back to her own childhood. The family history therefore moves across generations like an emotional inheritance. This aspect of the novel can be understood through Brah's emphasis on generation and diaspora. Brah's work demonstrates that diasporic identity intersects with gender, race, generation, and cultural difference. Basran's novel similarly shows that the experience of being part of a South Asian Canadian family differs according to generation. The first generation carries memories of India more directly. The second generation experiences India largely through family stories, cultural practices, and inherited memories. The relationship between these generations can produce misunderstanding, but it can also create continuity. Simran therefore occupies an important transitional position. She is connected to her mother's Indian

past but also participates fully in Canadian life. Her daughter represents another stage of cultural formation. The novel suggests that identity is transmitted through generations but is never reproduced in exactly the same form.

Gender and the Politics of Family:

Gender is central to the novel's representation of diasporic experience. The lives of Amrita and Simran reveal how women negotiate cultural expectations within family structures. Amrita's experiences in India demonstrate the importance of gendered expectations in the earlier generation. Her life is shaped by social and familial structures that influence her choices. When her history becomes part of Simran's consciousness, the daughter begins to understand her mother not merely as "mother" but as a woman with a past, desires, disappointments, and difficult choices.

This reconstruction changes Simran's understanding of family. The mother becomes an individual whose identity existed before motherhood. Such a realization is significant in diasporic contexts because cultural inheritance is often transmitted through women. Mothers may become the primary figures through whom food, language, traditions, stories, religious practices, and family values are preserved. At the same time, women may experience cultural expectations as restrictions. The novel therefore refuses to romanticize tradition. It shows that cultural continuity can provide belonging while also creating pressure.

Basran's earlier fiction has already been recognized for its engagement with race, gender, patriarchy, and diasporic sensibilities. Ranbir K. Banwait's discussion of Basran's work situates it within South Asian Canadian women's writing and emphasizes the interaction between gender and diasporic experience. In *Someone You Love Is Gone*, gender is connected to family responsibility and emotional labour. Simran's identity as daughter, wife, sister, and mother places multiple expectations upon her. Her personal crisis therefore cannot be separated from the social roles through which she understands herself.

Home and Belonging:

The concept of home is complicated throughout the novel. Home is simultaneously a physical location, an emotional relationship, a memory, and a cultural inheritance. India represents the ancestral past, while Canada represents the lived present, but neither can completely function as an exclusive definition of home. This is consistent with Avtar Brah's conception of diaspora, in which questions of home, displacement, and belonging are connected with multiple cultural and social locations. Simran's experience illustrates this complexity. Her home in Canada is real and meaningful, but it contains memories and histories that originate elsewhere.

The novel therefore avoids a simple opposition between homeland and hostland. Canada is not represented merely as a place of alienation, and India is not represented merely as a lost paradise. Instead, both locations are emotionally complicated. The idea of belonging is particularly important because Simran experiences alienation within her own family. Her crisis is not only geographical. She can be physically located in Canada and still feel disconnected from her daughter, sister, marriage, and family history. The novel consequently expands the meaning of diaspora beyond national displacement. Belonging requires emotional recognition as well as physical settlement. A person may possess a home and still experience homelessness at an emotional level. Conversely, memories of another place may provide a sense of continuity even when physical return is impossible.

Hybridity and the "In-Between" Cultural Position:

Homi Bhabha's concept of hybridity provides another useful way of reading the novel. Bhabha challenges rigid distinctions between cultures and emphasizes the productivity of cultural spaces that exist between established identities. Simran occupies such an in-between position. Her life is neither completely defined by the Indian culture of her parents nor completely detached from it. She belongs to Canada, but her understanding of family and identity is shaped by Indian cultural inheritance.

This hybridity does not mean that the character simply combines two cultures harmoniously. The in-between position can generate uncertainty and conflict. Simran's relationships reveal the emotional consequences of negotiating competing expectations. The novel also demonstrates that hybridity develops over time. It is not a fixed condition possessed by all members of an immigrant family in the same way. Different generations

experience cultural negotiation differently. Amrita, Simran, and Simran's daughter occupy different positions within the same diasporic family.

The result is a layered model of Indo-Canadian identity. Cultural identity becomes a process of selecting, remembering, questioning, adapting, and reinterpreting inherited practices.

Grief and Diasporic Memory:

Grief is the immediate emotional condition of the novel, but its significance extends beyond individual mourning. Simran's grief over her mother's death opens a larger process of recovering family history. The title itself emphasizes absence. Yet the novel repeatedly demonstrates that absence does not mean disappearance. The dead continue to exist through memory, stories, emotional attachments, and inherited behaviour. Amrita's presence after death becomes a literary representation of the persistence of the past. This persistence has a specifically diasporic dimension. The past is already geographically distant because part of the family's history belongs to India. The death of the mother creates another form of distance. Simran therefore experiences several kinds of separation simultaneously: geographical, generational, emotional, and temporal.

Basran's own description of the novel emphasizes family ties that cross time and space, while critical responses similarly identify grief, family history, and intergenerational relationships as central concerns. Grief consequently becomes a means through which cultural memory is activated. Simran does not simply mourn her mother; she reconstructs her mother's life. Through this process, she gains access to a history that helps her understand herself.

Family as a Diasporic Institution:

Family functions as one of the primary institutions through which cultural identity is maintained in the novel. Migration changes geographical location, but family relationships preserve connections to the past. The family becomes a site of both continuity and conflict. It transmits traditions, values, memories, and expectations, but it can also impose restrictions. This dual function is important to the representation of diaspora because culture is not shown as either entirely positive or entirely oppressive. Simran's family contains love and conflict simultaneously. Her relationships with her mother, sister, brother, daughter, and husband reveal different forms of emotional attachment. The family is therefore not a unified cultural group but a network of individuals whose experiences intersect and sometimes clash.

The sending away of Diwa becomes especially significant because it creates a long-term rupture in the family. His absence affects Simran's childhood and later adult life. The family attempts to suppress or manage the memory, but the past eventually returns. This demonstrates the relationship between silence and diasporic memory. What is not spoken can nevertheless shape identity. Family secrets become part of cultural inheritance even when younger generations do not initially understand them.

Canadian Multicultural Context:

The novel contributes to Canadian multicultural literature by presenting a South Asian Canadian family as part of the broader social fabric of Canada. Rather than treating cultural difference as an exotic subject, Basran places it within ordinary experiences of marriage, parenting, grief, family conflict, aging, and personal identity. This approach is important because South Asian Canadian literature has often had to negotiate expectations that ethnic writers should represent their communities in easily recognizable ways. Ranbir K. Banwait notes that South Asian Canadian women's writing can be shaped by expectations concerning ethnicity and representation. Basran's work complicates such expectations by emphasizing individual emotional experience alongside cultural identity.

Her characters are not simply representatives of "Indian culture." They are complex individuals whose lives are shaped by culture but cannot be reduced to it. This is especially evident in Simran's character. Her emotional problems are universal in some respects, but their meaning is influenced by her particular family and cultural history. The novel therefore participates in Canadian multicultural discourse while also questioning simplistic representations of multiculturalism. It presents cultural identity as lived experience rather than as a decorative collection of traditions.

The Narrative Structure as a Representation of Diaspora:

The form of *Someone You Love Is Gone* is closely connected to its thematic concern with diaspora. The division into “Before,” “Then,” and “Now” creates a fragmented narrative that requires the reader to reconstruct connections among different periods and locations. This structure resembles the experience of diasporic memory. A diasporic subject may not experience the past as a continuous story. Instead, memories emerge in fragments, images, family stories, silences, and emotional responses.

The novel's movement across time also prevents the present from becoming independent of the past. The reader gradually understands that contemporary family problems have historical causes. The narrative therefore transforms temporal movement into a form of cultural mapping. India, childhood, migration, adulthood, marriage, motherhood, and grief become connected points within one emotional geography. The fragmented narrative also emphasizes that identity is reconstructed retrospectively. Simran understands earlier experiences differently as she gains new information. Memory is therefore not simply retrieval; it is reinterpretation.

Diaspora Beyond Physical Migration:

One of the most significant aspects of the novel is its expansion of the meaning of diaspora. Diaspora is usually associated with migration from one country to another, but Basran demonstrates that displacement can continue within the migrant family. Simran is not newly arrived in Canada. Yet she experiences emotional displacement within her own family. Her sense of belonging is unstable because relationships have fractured. The novel thus presents diaspora as a condition that can continue across generations. This corresponds with Hall's understanding of identity as an ongoing process rather than a completed possession. It also resonates with Brah's emphasis on the complex relationships among diaspora, borders, generation, and identity.

The novel consequently presents three connected dimensions of diaspora: geographical displacement between India and Canada, cultural negotiation between inherited and contemporary values, and emotional displacement within family relationships. Through these dimensions, Basran offers a nuanced representation of Indo-Canadian experience. Her characters are not permanently trapped between two cultures. Instead, they continually negotiate their relationships with both.

The study finds that Gurjinder Basran's *Someone You Love Is Gone* offers a significant representation of Indo-Canadian diasporic experience through the interconnected themes of migration, cultural identity, memory, gender, family, intergenerational inheritance, and belonging. Although the novel is primarily presented through the emotional story of Simran's grief, its deeper structure reveals the continuing influence of migration and cultural history on a family living in Canada. First, the study finds that diaspora in the novel is represented as an ongoing process rather than a completed act of migration. The family's movement from India to Canada does not erase the homeland. India continues to exist through memory, family stories, cultural practices, and inherited emotional experiences. The relationship between India and Canada therefore remains active across generations. The novel's movement between the two geographical and temporal locations demonstrates that diasporic identity cannot be confined to one national space.

Second, the study finds that cultural identity is represented as dynamic and relational. Simran's identity develops through her relationship with her mother, sister, daughter, brother, husband, and family history. Her Indian cultural inheritance remains important, but she does not simply reproduce the identity of the previous generation. Her identity emerges through negotiation. This supports Stuart Hall's understanding of identity as a process of becoming rather than a fixed cultural essence. Third, memory functions as a major mechanism of cultural continuity. Amrita's memories of India become part of Simran's understanding of herself. The recovery of family history enables Simran to understand experiences that previously seemed disconnected. Memory consequently becomes a form of cultural inheritance. The novel shows that the past can remain active even when it has been geographically separated from the present.

Fourth, the study finds that intergenerational relationships are essential to Basran's representation of diaspora. Amrita, Simran, and Simran's daughter represent different positions within the same cultural history. The novel demonstrates that cultural inheritance changes as it moves between generations. Each generation interprets family

expectations and cultural values differently. Fifth, gender plays an important role in shaping diasporic identity. The experiences of Amrita and Simran show that cultural traditions can provide family continuity while also producing restrictions for women. The novel therefore examines the relationship between cultural inheritance and gendered expectations without reducing either Indian or Canadian society to a simplistic opposition.

Sixth, the study finds that the concept of home is deliberately complicated. India represents ancestral memory, while Canada represents lived reality, but neither country is presented as an absolute or uncomplicated home. Emotional belonging depends on relationships, memory, recognition, and family history. Simran's emotional alienation demonstrates that physical settlement in Canada does not automatically guarantee a complete sense of belonging. Seventh, the novel demonstrates a form of cultural hybridity. Simran occupies an intermediate position between the Indian cultural world inherited from her parents and the Canadian environment in which she lives. Her identity cannot be adequately described as exclusively Indian or exclusively Canadian. This corresponds with Bhabha's understanding of cultural identity as produced within in-between spaces.

Eighth, the study finds that grief functions as a narrative mechanism for recovering cultural memory. Simran's mourning for her mother forces her to reconsider the past and reconstruct her family's history. Personal grief therefore becomes connected with cultural remembrance. The loss of the mother paradoxically creates an opportunity for a deeper understanding of the mother's life and the family's migration history. Finally, the study finds that Basran avoids presenting Indo-Canadian experience through a single stereotypical narrative. The novel does not reduce diaspora to racism, assimilation, cultural conflict, or nostalgia. Instead, it presents ordinary family life as a major site of diasporic negotiation. Love, marriage, motherhood, sibling relationships, grief, memory, and personal failure become connected with cultural identity. In this respect, the novel contributes to a more complex understanding of South Asian Canadian literature.

The findings therefore demonstrate that *Someone You Love Is Gone* represents diaspora as a multidimensional condition involving geography, memory, family, gender, generation, and emotional belonging. The novel's greatest contribution lies in its presentation of cultural identity as something continuously reconstructed through relationships with the past and the present.

Conclusion:

Gurjinder Basran's *Someone You Love Is Gone* is a significant contribution to the study of Indo-Canadian diasporic literature because it presents migration and cultural identity through the intimate experiences of family and memory. The novel demonstrates that migration does not produce a complete break with the homeland. India remains present within the Canadian family through memory, cultural inheritance, family narratives, and intergenerational relationships. Simran's emotional journey shows how the recovery of family history can lead to a deeper understanding of identity and belonging. The study has demonstrated that cultural identity in the novel is fluid rather than fixed. Through the perspectives of Amrita, Simran, and the younger generation, Basran represents cultural inheritance as something that is continuously interpreted and negotiated. Gender, family expectations, grief, and memory all influence this process. The novel also complicates the concept of home by showing that geographical residence does not automatically produce emotional belonging.

Through its movement between India and Canada and between past and present, *Someone You Love Is Gone* creates a narrative form appropriate to diasporic experience. Its fragmented temporal structure reflects the fragmented nature of memory and the continuing presence of the past. Basran ultimately presents Indo-Canadian identity as a dynamic process shaped by multiple cultural locations. The novel therefore moves beyond a simple homeland-hostland opposition and reveals diaspora as an ongoing negotiation of memory, family, culture, identity, and belonging.

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